

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
FEBRUARY NINETEEN FORTY



THREE MUSICIANS, 1921, BY PABLO PICASSO (SPANISH, 1881—). LENT ANONYMOUSLY TO THE EXHIBITION, PICASSO—FORTY YEARS OF HIS ART.

VOLUME XXXIV

NUMBER 2

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I

PICASSO—FORTY YEARS OF HIS ART

THROUGH the collaboration of the Art Institute with the Museum of Modern Art, it has been possible to assemble the most comprehensive exhibition of Picasso's work ever brought together. Fortunately most of the loans from Europe, including ninety-five from Picasso himself, were sent to this country before the outbreak of the war. Having been on view at the Museum of Modern Art from November 15 to January 17, the exhibition will be shown at the Art Institute from February 1 to March 3. A profusely illustrated catalogue, compiled by the Museum of Modern Art, serves not only as a guide to the exhibition but also as a valuable handbook on the work of Picasso.

No single individual has had so profound

an influence on the art of the twentieth century as Picasso, nor has any artist gone through so many phases in his artistic expression. Scarcely recognizable as his work is the portrait of his sister, painted in Barcelona in 1899, when the artist was only eighteen. Though a little uncertain in its manner of execution, this picture is no work of a mere art student, but indicates an astounding facility for one so young. Going to Paris in 1900 he fell under French influences and was especially fascinated by Toulouse-Lautrec, whose spirit is noticeable in *Le Moulin de la Galette*, a typical French café scene. Custom has brought about more or less arbitrary names for the various periods of Picasso's work, which are not always satisfactory, but nevertheless serve as convenient designations. Important examples from the Blue Period, 1901-1904, are *La Vie*, recently acquired by the Rhode Island School of Design, and *The Guitarist*, belonging to the Helen Birch Bartlett Memorial Collection of the Art Institute. In these we note his preoccupation with careworn, melancholy people of Spanish rather than French derivation. Medieval Spanish asceticism as well as something of El Greco's emotionalism are apparent in *The Guitarist*. Happier environment and improved financial status induced Picasso, especially during summers spent in the Pyrenees in 1905 and 1906, to abandon emaciated figures in favor of more normal types painted in warmer tones. Some of these, as the *Woman with Loaves*, have, because of their predominant color, given rise to the term Rose Period for these years—a term not as consistently applicable as the Blue Period. Perhaps the most exquisitely poised work of 1905 is the *Woman with a Fan*.

Beginning in 1906 a revolutionary change



HARLEQUIN, 1901. LENT BY MR. AND MRS. HENRY CLIFFORD.

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takes place in Picasso's painting. Reduction of form to its component geometric parts was brought about through the influence of Negro sculpture and resulted in the various phases of Cubism. Cézanne, whose intense interest in the expression of form had laid the groundwork for Cubism, exerted an influence on Picasso, particularly notable in the preparatory sketches for *Les Demoiselles d'Avignon*. The completed canvas, which stands as one of the key pictures in his career, goes much farther than a group of Cézanne bathers in the simplification of the human figure into a basic geometric scheme. At the sides of the composition the faces assume planes derived from African masks while the heads of the center figures have a more direct relationship with medieval Catalanian frescoes.

Following this process a step farther to what is generally termed Analytical Cubism, we find him making figures conform almost completely to a geometric pattern as in the *Portrait of Kahnweiler*. Such compositions are conceived in a low-keyed harmony which was soon to give way to the use of more brilliant color. From about 1915, he carries along with Cubism a Classical Style based to some extent on Greek sculpture, while the drawings of the period have the clarity of Ingres.

Since 1925 the variations in Picasso's style have been so complicated that it is impossible to designate set periods. Still life arrangements either painted or of pasted paper, coming under the heading of Synthetic Cubism, occur from 1913. This is a type of Cubism based on an arbitrary building up and combining of forms in contrast to Analytical Cubism which depended on the reduction and simplification of forms.

His later style has tended to be farther and farther removed from representational formulas. The Three Dancers of 1925, grotesque as they may seem, possess a striking emotional content only possible to express when an artist is completely unhampered by traditional canons. Less violent in action but even more forceful in design is the Seated Woman, in which the com-



WOMAN IN WHITE, 1923. LENT BY THE MUSEUM OF MODERN ART, NEW YORK, LILLIE P. BLISS COLLECTION.

plexity of profiles and full-face views, so often encountered in his latest work, is dramatically brought into play. Girl before a Mirror, with its clear, brilliant colors and boldly delineated forms, suggests not only medieval stained glass but also Near Eastern designs.

In 1937 Picasso painted a mural entitled *Guernica* for the Spanish Pavilion at the Paris World's Fair. Using black, white, and varying tones of gray, and eliminating all conventional means of representation, he has put down on the canvas only the fundamental idea underlying his conception of the tragic destruction of the Basque town of Guernica during an air raid. Overcome by the horror of the catastrophe, he began the mural two days after it occurred. Numerous preparatory drawings are included in the exhibition since they show the progress of his ideas from complex and greatly detailed figures to the simplified forms used in the finished mural.

His work of the last two years in which profile and full-face views are synthesized in the same portrait emphasizes more forcefully a mannerism which he had previously



SEATED WOMAN, 1927. LENT BY JAMES THRALL SOBY.

employed but never used with such astounding effect.

So much has been said of the influence on Picasso of primitive African masks and Greek sculpture that the tendency has been to discount the fact that he is a Spaniard and profoundly sensitive to the art of his own country. In the analyses of his style which have been worked out as an aid to understanding the exhibition many sources of inspiration have been brought out, important among which are Spanish medievalism and the work of artists such as Morales and El Greco. Whatever the influences on his style may have been, they were never directly borrowed: it was rather a case of using certain well-known motifs to heighten the effect of what was in the hands of Picasso a completely original mode of expression. As in the case of any new departure, its weakness lies in the host of imitators who are unable to cope with new formulas. Too often the inadequacies of Picasso's imitators have been detrimental to him rather than resounding to his credit,

with the result that his own remarkable genius has not heretofore been as universally recognized as it should have been. In the present exhibition a complete survey of his artistic development is made available to the public so that he is now being acclaimed with complete justice as the foremost creative artist of the present century.

In the hanging of the exhibition chronological sequence has been followed insofar as the physical limitations of the galleries have permitted. After the comparatively mild effect of the first gallery containing paintings of the Blue and Rose Periods, the large canvas, *Les Demoiselles d'Avignon* of 1906, comes as something of a shock. Suddenly the full intensity of Picasso's powers, scarcely believable on the basis of the earlier work, is brought before us. From here we follow the development of Cubism, in the early phases of which his association with Braque was so important, then come to the Ballet designs, the Classical Period, and finally the abstract compositions of his more recent style culminating in the *Guernica*.

FREDERICK A. SWEET

THE GALLERY OF ART INTERPRETATION

THE Trustees of the Art Institute announce that the title of the Children's Museum has been changed to the Gallery of Art Interpretation. This change has been made in order to have the title more fully indicate the activities of the department whose function is to give both children and adults a clearer understanding of different artists and their various means of artistic expression. The exhibitions, as in the case of the present one, are often arranged with the purpose of making the major exhibitions of the Department of Painting more fully enjoyable to the public. Miss Mackenzie, who is in charge of the department, will now have the title of Curator of the Gallery of Art Interpretation instead of Curator of the Children's Museum.

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UNDERSTANDING PICASSO—

A STUDY OF HIS STYLES AND HIS DEVELOPMENT

MUSEUMS are just a lot of lies and the people who make art their business are mostly impostors," says Picasso. "Everyone wants to understand painting. Why not try to understand the song of birds? Why do people love a night, a flower, everything around them without trying to understand them? Whereas painting, they wish to understand." Bold indeed is the Gallery of Art Interpretation, in the face of these statements, to present an exhibition called Understanding Picasso. We know where we stand in his estimation, and, as far as he is concerned, we are attempting the impossible. We cannot, however, restrain our curiosity, and as an educational institution we claim the right to seek the things which Picasso has found, to suggest the reasons for his many styles, to show his relationship with the art of the past and the movements of his contemporaries, to select from his vast output conspicuous performances, to isolate them and arrange them chronologically—in other words, to do for Picasso what he would not in the least approve of our doing.

With other artists we can sometimes select one masterpiece and build around it an exhibition showing analyses of it, the influences that went into the making of it, the influence it had on other works, and in so doing sum up fairly well the style and importance of the artist in question. But Picasso is not like that, as Gertrude Stein has said in another connection. To suggest the characteristics and importance of this artist we need fifteen or twenty such displays and each could be richly informative and rewarding. With this necessity in view we have divided our exhibit into fifteen sections each explaining a "style," have pointed out the distinguishing qualities, and

have suggested the possible influences on and obvious parallels with each period.

The styles or manners of Picasso are so distinct and often so contradictory that such isolation is simple. If Picasso were satisfied to work chronologically in the neatly catalogued system that the usual listing of his periods suggests, some explanation of his development would also be simple. Interwoven confusingly in his most distinct styles, however, are revivals reminiscent of long-forgotten interests. As his themes tend to reappear through the years in different treatments: the harlequins, the bathers, the guitars, and above all, the human head, so his styles tend to reappear through his themes with the result that we find it impossible to pigeonhole him.

In our approach we are fortified by the artist's own dictum, "I have a horror of copying myself, but I don't hesitate when I am shown a box of ancient drawings to take from them everything I want." We have sought the ancient drawing, the ancient sculpture, the ancient fresco, the contemporary works, the primitive arts which Picasso may have seen and which may have influenced him, as well as other examples from art history for comparison.



STILL LIFE, "VIVE LA . . ." PAINTED IN AVIGNON, 1914-PARIS, 1915. LENT BY SIDNEY JANIS.

In each of our sections an enlarged photograph of one of the works from the Picasso exhibition is featured, and around it are the correlative photographs. For the early period, 1896-1901, an easy starting point, *Le Moulin de la Galette* is shown with the Toulouse-Lautrec and French Impressionist versions of similar subjects. With *The Blue Room*, works of both Degas and Toulouse-Lautrec are shown. Of the Blue Period, 1901-1904, *The Guitarist* is compared with a *Pietà* by Morales and a Spanish Romanesque Crucifixion. The *Woman with a Fan*, 1905, is shown with an Assyrian bas-relief, a Pompeian fresco, and a Greek Transitional marble, all similar in pose and austere simplicity. With the famous *Les Demoiselles d'Avignon*, 1906-1907, are the African sculptures, compositions by El Greco with comparable angles and highlights, and the *Bathers* of Derain, Vlaminck, and Cézanne. Cézanne's influence on the development of Cubism, to which Picasso contributed so much, is suggested. Picasso's style is traced from the gradual disintegration and increasing abstraction of the early Analytical Cubist compositions through that unique and controversial period of the *papiers collés*, 1912-1914 (in which the artist used actual materials in place of a painted simulation of them), to the subsequent Synthetic Cubism of about 1913 which produced compelling examples of art for art's sake, paintings as rich in texture and lavish in design as the stucco and tiling of a Persian mosque of the fourteenth century. For the years 1917-1925, the exquisite drawings and distinguished portraits of the Ingres period, the Cubist and other designs for the Russian ballet, and the monumental figures of his Classic phase are shown with comparative material.

Special effort has been made to illustrate the styles from 1925-1938, still too young to have definite and satisfactory labels. From 1924 on, there is in Picasso's work a Surrealist element grafted to productions still Cubist in character, a touch of the fantastic, a nightmarish distortion for the sake of design or expression. *The Seated Woman* of 1927 and *The Painter and His*

Model of 1928 suggest in addition to this an individual departure from contemporary tendencies, a delving into the past, and a determined personal development characteristic of the artist. Medieval German enamels, African wood carvings, Mozarabic miniatures, the steel structures of our own day, primitive masks from Alaska, and Picasso's own wire constructions of the period are all suggested in these intricate compositions. We find him reworking old themes—still lifes, a woman seated in an armchair—now in a calligraphic stroke worthy of an Oriental artist, now in lines as hard and straight as Mondrian's, now in the firm flowing lines and luminous color of a thirteenth century stained glass window.

The Surrealist creations of the Bone Period, about 1928-1929, remind us of the monumental figures of his Classic period and Picasso's interest in sculpture. In his Crucifixions of 1927-1932 echoes of these mingle oddly with the composition of Matthias Grünewald's Crucifixion on the wings of the Isenheim altarpiece at Colmar. The distortion, willful and terrible and expressionistic, prepares us for the *Guernica* of 1937. For that now famous mural, that document of twentieth century confusion, horror, and anguish in the face of modern warfare, is shown not only with some of the innumerable preparatory sketches but with photographs of similar themes expressed by other artists. Fantastically composed animals, wildly distorted figures, expressive arrangements of light and dark found in Catalonian frescoes of the twelfth and thirteenth centuries suggest the probability that Picasso's visits to Spain had revived racial traits which appear in this violent recording of a Spanish tragedy.

A kaleidoscopic artist of Picasso's caliber, especially an artist much of whose work is too new to have settled into any clearly defined categories, cannot be neatly and finally summed up. Picasso tells us he can not be explained. We can, however, select, isolate, and make suggestions toward the understanding of a progressive series of his conspicuous and already famous works.

HELEN F. MACKENZIE

THE SURVIVING WORKS OF SHARAKU

DURING February and early March a special exhibition of rare Japanese prints will be shown in Galleries 25, 52, and 53 on the second floor of the Art Institute. This is the first time that the complete works of Sharaku have ever been shown together and the examples exhibited are the finest which could be assembled from all the private and public collections in America. Where no print was available in this country, photographs from foreign collections have been substituted. The exhibition opened in the Museum of Fine Arts, Boston, and goes from here to the Museum of Modern Art in New York.

Tōshūsai Sharaku is one of the greatest of the Japanese print designers. It is safe to say that no artist in this field developed a more individual style than he, and no other exceeded him in influencing the art of Europe, especially that of France where he first gained full appreciation. Nothing is known of his life except that his real name was Saitō Jūrōbei. Sharaku was the name he adopted as an artist. There is no record of his having studied under a particular master nor did he himself have any pupils.

All of his prints are characterized by a powerful penetration into the characters whom he represents in his portraits. All but four of the subjects depict actors in the theater of the common people, the Kabuki. He analyzes these men with a daring, almost brutal, frankness, stressing any peculiarity of their features or postures, stripping bare their inner natures with powerful and concentrated energy. Sharaku himself was a dancer in the aristocratic Nō drama, in the service of the Daimyō of Awa. The actors whom he pictured were of a very different class and type. Up to his day print designers had idealized these popular favorites, most of them emphasizing their grace and their beauty. Sharaku seized upon and intensified the more sinister emotions which these actors were expressing on the stage. It is recorded that the actors and their patrons

were embittered by Sharaku's portrayal of them and that possibly this reaction is the reason for the sudden discontinuance of his work. At any rate, it is now known that his art abruptly ceased to appear and that all of the one hundred and thirty-six subjects which remain from his hand were made in less than eleven months, from May, 1794 to February, 1795.

The exhibition is arranged chronologically and is hung so that actors who appeared together in one play may be seen as a group. Hero and heroine live again in the presence of hateful villains whose intense cruelty stands forth in these almost savage interpretations. Several plays are represented, the earliest being Hanaayame Bunroku Soga, which came on the boards in 1794. All of the actors in this play and the two which immediately follow are shown in ōban, large size, "close-up" portraits printed against a dark mica background



SEGAWA KIKUNOJŌ III IN AN UNIDENTIFIED ROLE, PROBABLY KOMAN. THE CLARENCE BUCKINGHAM COLLECTION.



ICHIKAWA OMEZŌ II AS CHŪBEI AND NAKAMURA
TOMISABURŌ AS UMEGAWA. THE SPAULDING
COLLECTION, BOSTON.

which throws out in startling manner the broad arrangement of light and dark masses which make up the designs. In this first group of prints two types of Sharaku's compositions are seen, the well-known single bust-length portraits and the equally powerful designs wherein the same actors appear in the company of another actor. Sharaku made twenty-eight *ōban* prints with the dark mica ground, and twenty-seven of them are here on exhibition.

This type, generally conceded to be his greatest, was followed by a series of designs showing two full-length figures. All but one, which is here reproduced, have light mica backgrounds. This very striking design from the Spaulding Collection represents a night scene with Ichikawa Omezō II playing the part of Chūbei and Nakamura Tomisaburō as his beloved Umegawa.

Another print of excessive rarity is the amazing portrait of Miyako Dennai, from the collection of Louis V. Ledoux who de-

scribes him thus: "The theater director, Miyako Dennai III, fat, shrewd, and complacent, seated in ceremonial costume reading from a scroll that he holds before him. The print is a masterpiece of characterization in every line of the face and hands, and to some it has suggested comparison with certain portraits by Holbein."

Probably no single subject by this artist is more admired than the portrait of Matsumoto Koshirō IV as Gorōhei, the fish vendor. Seldom is it seen in such superb condition as in this case. The other print illustrated is from the Clarence Buckingham Collection which at present contains sixty-three prints by Sharaku. This portrait of Segawa Kikunojō III belongs to a rare series made at the end of Sharaku's career. The size is slightly smaller than that of his first great series, the background is printed in light yellow, and the interpretation is much less extreme and interesting than the more satiric *ōban* prints.

In between the designing of the large portraits and the smaller set of ten in *aiban* size, Sharaku made eighty-three prints depicting full figures of actors, in a size called *hosō-ye*, approximately thirteen by six inches. For the first time these prints have been assembled into groups forming triptychs and pentaptychs, appearing in the exhibition as originally intended. Several of the subjects represent the same actors as those seen in the *aiban* portraits and in prints showing two full figures. The costumes are sometimes identical and the portraits evidently true for in the two appearances the actor's special characteristics become remarkably familiar.

The exhibition is accompanied by a handsome catalogue¹ written by Harold G. Henderson and Louis V. Ledoux and published by the Society for Japanese Studies. Every known print and drawing is illustrated and described in detail, outlines are given of all the plays represented, and all of the material previously published on Sharaku in Europe and Japan is summarized.

HELEN C. GUNSAULUS

¹ Henderson and Ledoux, *The Surviving Works of Sharaku* (New York, 1939). Price \$3.00.

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February
Fri. 2

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PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

FEBRUARY, 1940

VOL. XXXIV NO. 2

LECTURES FOR MEMBERS AND CHILDREN OF MEMBERS

February 2—March 5

Lectures are given in Fullerton Hall unless otherwise noted.

The Scammon Fund Lectures are listed both below and separately on page 34.

DATE	HOUR	
February Fri. 2	10:00 to 12:00 Noon 12:15 Noon 2:30 P.M. 7:15 P.M. 8:15 P.M.	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i> THE PICASSO EXHIBITION. <i>George Buehr.</i> Temporary Galleries. PICASSO AND HIS CONTEMPORARIES. <i>George Buehr.</i> REPETITION OF 12:15 LECTURE. FOLK EXPRESSIONS FROM BURYAT-MONGOLIA TO LAPLAND. With Musical Examples (Travel Lecture). <i>Carleton Smith,</i> Musical Editor, <i>Esquire Magazine.</i>
Sat. 3	10:00 to 12:00 Noon	FIFTH IN A SPECIAL SERIES OF SIX SKETCH CLASSES under the James Nelson Raymond Lecture Fund for Children of Members and Selected Public School Students. <i>George Buehr.</i>
Sun. 4	3:45 P.M.	FOLK EXPRESSIONS FROM BURYAT-MONGOLIA TO LAPLAND. With Musical Examples (Travel Lecture). <i>Carleton Smith,</i> Musical Editor, <i>Esquire Magazine.</i>
Mon. 5	12:15 Noon 2:00 P.M.	THE BERGSTROM COLLECTION OF VICTORIAN GLASS. <i>George Buehr.</i> Gallery G11. GLASS—THE LURE OF THE OLD AND THE CHARM OF THE NEW (A Clinic of Good Taste). Display and Lecture by <i>Jean Sterling Nelson.</i>
Tu. 6	6:00 to 7:30 P.M. 8:15 P.M. 2:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i> REPETITION OF 2:00 LECTURE. PABLO PICASSO (The Scammon Fund Lectures). <i>James Johnson Sweeney,</i> writer and critic, New York.
Fri. 9	10:00 to 12:00 Noon 12:15 Noon 2:30 P.M. 7:15 P.M. 8:15 P.M.	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i> THE PICASSO EXHIBITION. <i>Frederick A. Sweet.</i> Temporary Galleries. A MUNICIPAL MUSEUM OF ART AT ST. LOUIS. <i>Meyric Rogers.</i> REPETITION OF 12:15 LECTURE. ARTISTIC MOTIFS FROM THE ANDES AND THE AMAZON (Travel Lecture). Illustrated with Songs, Slides, and Handcrafts. <i>Mrs. Harriet S. Platt.</i>
Sat. 10	10:00 to 12:00 Noon	SIXTH IN A SPECIAL SERIES OF SIX SKETCH CLASSES under the James Nelson Raymond Lecture Fund for Children of Members and Selected Public School Students. <i>George Buehr.</i>
Sun. 11	3:45 P.M.	ARTISTIC MOTIFS FROM THE ANDES AND THE AMAZON (Travel Lecture). Illustrated with Songs, Slides, and Handcrafts. <i>Mrs. Harriet S. Platt.</i>
Mon. 12	12:15 Noon 2:00 P.M.	THE GUNSAULUS COLLECTION OF WEDGWOOD. <i>George Buehr.</i> Gallery G3. AN OLD-FRENCH AND MODERN-AMERICAN ROOM (A Clinic of Good Taste). Stage Arrangement and Lecture by <i>Catharine G. Rawson,</i> Member, American Institute of Decorators.
Tu. 13	6:00 to 7:30 P.M. 8:15 P.M. 2:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i> REPETITION OF 2:00 LECTURE. THE SURVIVING WORKS OF SHARAKU (The Scammon Fund Lectures). <i>Louis V. Ledoux,</i> President, Society for Japanese Studies.

DATE	HOUR	
February Fri. 16	10:00 to 12:00 Noon 12:15 Noon 2:30 P.M. 7:15 P.M. 8:15 P.M.	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i> THE PICASSO EXHIBITION. <i>George Buehr.</i> Temporary Galleries. ART IN THE MUSEUM OF SCIENCE AND INDUSTRY. <i>Philip Fox</i> , Director. ¹ REPETITION OF 12:15 LECTURE. EUROPE SUNNY SIDE UP (Travel Lecture). <i>William Blodgett Holmes.</i>
Sat. 17	1:15 P.M.	COMPOSING AN HISTORICAL PICTURE (Demonstration). (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) ² <i>George Buehr.</i>
Sun. 18	3:45 P.M.	EUROPE SUNNY SIDE UP (Travel Lecture). <i>William Blodgett Holmes.</i>
Mon. 19	12:15 Noon 2:00 P.M.	THE SHARAKU EXHIBITION. <i>George Buehr.</i> Gallery 25. DIAGNOSING A SICK HOME (A Clinic of Good Taste). Room Re-Arrangement and Lecture by <i>Florence Ely Hunn</i> , assisted by <i>Katharine M. Thorndike</i> , Members, American Institute of Decorators.
Tu. 20	6:00 to 7:30 P.M. 8:15 P.M. 2:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i> REPETITION OF 2:00 LECTURE. A SURVEY OF CHINESE TEXTILES FROM THE HAN DYNASTY TO THE EIGHTEENTH CENTURY (The Scammon Fund Lectures). <i>Pauline Simmons</i> , Assistant Curator, Department of Far Eastern Art, The Metropolitan Museum of Art.
Fri. 23	10:00 to 12:00 Noon 12:15 Noon 2:30 P.M. 7:15 P.M. 8:15 P.M. 1:15 P.M.	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i> WHAT A NON-MODERNIST CAN GET OUT OF PICASSO. <i>Hi Simons</i> . Temporary Galleries. THE REAL GEORGE WASHINGTON. <i>Dr. James A. James</i> , Chicago Historical Society, President of the Illinois State Historical Society. REPETITION OF 12:15 LECTURE.
Sat. 24	3:45 P.M. 12:15 Noon 2:00 P.M.	FROM VENICE TO ATHENS (Travel Lecture). <i>George Buehr.</i> LINCOLN AND WASHINGTON IN ART. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>George Buehr.</i>
Sun. 25 Mon. 26	6:00 to 7:30 P.M. 8:15 P.M. 2:30 P.M.	FROM VENICE TO ATHENS (Travel Lecture). <i>George Buehr.</i> THE SHARAKU EXHIBITION. <i>George Buehr.</i> Gallery 53. SUGGESTIONS AND EXAMPLES OF DECORATING BY A MAN (A Clinic of Good Taste). <i>J. Winstanley Briggs</i> , Member, American Institute of Decorators.
Tu. 27	10:00 to 12:00 Noon 12:15 Noon 2:30 P.M. 7:15 P.M. 8:15 P.M. 1:15 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i> REPETITION OF 2:00 LECTURE. NEW LIGHT ON PERSIAN ART (The Scammon Fund Lectures). <i>Dr. Arthur Upham Pope</i> , Director, American Institute for Persian Art and Archaeology.
March Fri. 1	10:00 to 12:00 Noon 12:15 Noon 2:30 P.M. 7:15 P.M. 8:15 P.M. 1:15 P.M.	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i> THE PICASSO EXHIBITION. <i>George Buehr.</i> Temporary Galleries. ART BEFORE THE GREEKS. <i>Ann L. Perkins</i> , Research Assistant of the Oriental Institute of the University of Chicago. REPETITION OF 12:15 LECTURE.
Sat. 2	3:45 P.M. 12:15 Noon 2:30 P.M. 7:15 P.M. 8:15 P.M. 1:15 P.M.	SOUTH OF THE RIO GRANDE (Travel Lecture). <i>Anson Brown</i> . DRAWING FATHER'S PORTRAIT. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>George Buehr.</i>

¹ Starting February 16 there will be a group of four lectures by visiting speakers from Chicago museums.

² There are two additional classes under the Raymond Fund for scholarship students selected from Public Grade and High Schools, respectively, Saturdays, 10:30 A.M., February 17 through May 18, and Mondays, 4:00 P.M., February 19 through May 20.

DATE	HOUR	
March Sun. 3	3:45 P.M.	SOUTH OF THE RIO GRANDE (Travel Lecture). <i>Anson Brown.</i>
Mon. 4	12:15 Noon	PRINTS AND DRAWINGS WITH ARCHITECTURAL INTEREST. <i>George Buehr.</i> Gallery 12.
	2:00 P.M.	CHICAGO IN THE NOTABLE NINETIES (A Clinic of Good Taste). <i>Herma Clark—Martha Freeman Esmond</i> of the <i>Chicago Tribune.</i>
Tu. 5	6:00 to 7:30 P.M. 8:15 P.M. 2:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i> REPETITION OF 2:00 LECTURE. THE ETCHED WORK OF WHISTLER (The Scammon Fund Lectures). <i>FitzRoy Carrington</i> , New York.

SUNDAY TRAVEL LECTURES

Fullerton Hall

Public admission to these lectures is 25 cents; free to Members.

DATE	HOUR	
February 4	3:45 P.M.	FOLK EXPRESSIONS FROM BURYAT-MONGOLIA TO LAPLAND. With Musical Examples. <i>Carleton Smith</i> , Musical Editor, <i>Esquire Magazine.</i>
11	3:45 P.M.	ARTISTIC MOTIFS FROM THE ANDES AND THE AMAZON. Illustrated with Songs, Slides, and Handcrafts. <i>Mrs. Harriet S. Platt.</i>
18 25	3:45 P.M. 3:45 P.M.	EUROPE SUNNY SIDE UP. <i>William Blodgett Holmes.</i> FROM VENICE TO ATHENS. <i>George Buehr.</i>
March 3	3:45 P.M.	SOUTH OF THE RIO GRANDE. <i>Anson Brown.</i>

GOODMAN THEATRE

THE fourth production in the current season of the Members' Series will be Shakespeare's *Merry Wives of Windsor*, a robust and gay comedy which has not been seen in Chicago for some fifteen years. It will open on February 12 and will continue through February 24, with a matinée on February 15 and an additional Sunday evening performance on February 25.

The *Merry Wives of Windsor* revolves around the love excursions of a stout gentleman named Falstaff. When Shakespeare first invented him, the playwright was subjected to a storm of abuse by descendants of the Oldcastle family who identified Falstaff with their progenitor. In spite of Shakespeare's denials they remained angry, so he decided to drop Falstaff from his

repertory. The story goes that Elizabeth demanded a play about Falstaff in love; the *Merry Wives* is the result of the genius of Shakespeare and the whim of the Queen.

In the Children's Theatre *Little Women* has been chosen to follow *Cinderella*. It will begin either on the first or second Saturday in February, depending on the popularity of *Cinderella*, which is playing to large audiences of enthusiastic children.

On February 28 and 29 the Members of the Art Institute will be privileged to hear a recital by one of the outstanding singers of Russian folk songs. Saveli Valevitch has given concerts in cities throughout the United States and Europe. Events in the Music Series are being offered to the Members at the same prices as the performances in the Play and Dance Series.

LECTURE SERIES WHICH MAY BE ENTERED BY THE PUBLIC
Department of Education. Miss Helen Parker, Head
February 2—March 1

The following program consists of lectures for which a small fee is charged:

CURRENT EXHIBITIONS AND PERMANENT COLLECTIONS—Mondays at 11:00 A.M. Lectures in the galleries. Single lectures, 50 cents. Course of twelve, \$5.00. Miss Helen Parker.

CURRENT EXHIBITIONS AND PERMANENT COLLECTIONS—Tuesdays at 6:30 P.M. Lectures in the galleries. Miss Helen Parker. Single lectures, 50 cents. Course of twelve, \$5.00.

INTERIOR DECORATION AND ALLIED MINOR ARTS—Wednesdays at 11:00. Lectures on glass, porcelain, etc., with slides and in the galleries. Miss Mary Hipple. Single lectures, 50 cents.

HALF-HOURS IN THE GALLERIES—Wednesdays from 12:15 to 12:45. Brief talks in the galleries for busy people on eighteenth and early nineteenth century paintings in the Institute collections. Miss Helen Parker. Single lectures, 15 cents. Course of ten, \$1.00.

A VIEWPOINT FOR APPRECIATION. Lectures on the visual content of a work of art and simplified analyses for a fuller understanding and enjoyment of art. Ramsey Wieland. Single lectures, 50 cents. Course of six, \$2.50.

Gallery tours for clubs and organizations, and for private and suburban schools may be arranged by appointment with the Department of Education. Visitors may procure private guide service. A nominal charge is made for these services.

DATE	HOUR	Place of Meeting
February		
Fri. 2	11:00 A.M.	Gallery 2
Mon. 5	11:00 A.M.	Gallery Gg2
Tu. 6	6:30 P.M.	Gallery Gg2
Wed. 7	11:00 A.M. 12:15 Noon	Gallery 2 Gallery 28
Fri. 9	11:00 A.M.	Gallery 2
Mon. 12	11:00 A.M.	Gallery Gg2
Tu. 13	6:30 P.M.	Gallery Gg2
Wed. 14	11:00 A.M. 12:15 Noon	Gallery 2 Gallery 27
Fri. 16	11:00 A.M.	Gallery 2
Mon. 19	11:00 A.M.	Gallery 40
Tu. 20	6:30 P.M.	Gallery 40
Wed. 21	11:00 A.M. 12:15 Noon	Gallery 2 Gallery 27
Fri. 23	11:00 A.M.	Gallery 2
Mon. 26	11:00 A.M.	Gallery 12
Tu. 27	6:30 P.M.	Gallery 12
Wed. 28	11:00 A.M. 12:15 Noon	Gallery 2 Gallery 27
March		
Fri. 1	11:00 A.M.	Gallery 2

LECTURES FREE TO THE PUBLIC

February 3—March 2

FOR ADULTS

DATE	HOUR		Place of Meeting
February Sun. 4	2:30 P.M.	CHINESE PORCELAINS. <i>Charles Fabens Kelley.</i>	Gallery M2
Th. 8	6:30 P.M.	BEFORE PICASSO (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 11	2:30 P.M.	PICASSO. <i>George Buehr.</i>	Gallery G52
Th. 15	6:30 P.M.	PICASSO (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 18	2:30 P.M.	JAPANESE PRINTS—SHARAKU. <i>Miss Helen Gun-saulus.</i>	Gallery 53
Th. 22	Holiday		
Sun. 25	2:30 P.M.	PICASSO. <i>Briggs Dyer.</i>	Gallery G52
Th. 29	6:30 P.M.	THE PLACE OF SUBJECT MATTER IN ART (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall

FOR CHILDREN

From the Ages of Nine to Fifteen

DATE	HOUR		Place of Meeting
February Sat. 3	9:15 to 9:50 A.M.	PAINTINGS OF ONE HUNDRED YEARS AGO IN FRANCE (Gallery Tour). <i>Miss Helen F. Mackenzie.</i>	Gallery of Art Interpretation
	2:30 to 3:30 P.M.	GALLERY GAMES (Gallery Hour). <i>Ramsey Wieland.</i>	Gallery H6
Sat. 10	9:15 to 9:50 A.M.	PAINTINGS OF FIFTY YEARS AGO IN FRANCE (Gallery Tour). <i>Miss Helen F. Mackenzie.</i>	Gallery of Art Interpretation
	2:30 to 3:30 P.M.	MAKING A LITHOGRAPH (Gallery Hour). <i>Ramsey Wieland.</i>	Gallery 12
Sat. 17	9:15 to 9:50 A.M.	THE SHARAKU EXHIBITION (Gallery Tour). <i>Miss Helen F. Mackenzie.</i>	Gallery of Art Interpretation
	2:30 to 3:30 P.M.	FUN WITH LINES (Gallery Hour). <i>Ramsey Wieland.</i>	Gallery 2
Sat. 24	9:15 to 9:50 A.M.	PICASSO (Gallery Tour). <i>Miss Helen F. Mackenzie.</i>	Gallery of Art Interpretation
	2:30 to 3:30 P.M.	ACID AND COPPER (Gallery Hour). <i>Ramsey Wieland.</i>	Gallery 12
March Sat. 2	9:15 to 9:50 A.M.	THE BIG PICASSO EXHIBITION (Gallery Tour). <i>Miss Helen F. Mackenzie.</i>	Gallery of Art Interpretation
	2:30 to 3:30 P.M.	GALLERY GAMES (Gallery Hour). <i>Ramsey Wieland.</i>	Gallery 2

Mr. Wieland's talks are designed primarily for appreciation through direct contact with works of art in the galleries, and for participation in the form of discussion, games, and creative activity.

RADIO TALKS

The Art Institute presents a series of radio talks every Tuesday afternoon from 4:00 to 4:45 over Station WGN dramatizing the lives of great artists.

THE SCAMMON FUND LECTURES

Fullerton Hall, Tuesdays, at 2:30 P.M. For Members and Students.

FEBRUARY

6—Pablo Picasso. James Johnson Sweeney, writer and critic, New York.

A lecture of particular interest because of the important exhibition now on view covering forty years of Picasso's art.

COURSE OF THREE LECTURES ON ORIENTAL ART, FEBRUARY 13, 20, and 27

13—The Surviving Works of Sharaku. Louis V. Ledoux, President, Society for Japanese Studies.

All of Sharaku's surviving works, from public and private collections, are on exhibition in Galleries 25, 52, and 53, from February 1 to March 15.

20—A Survey of Chinese Textiles from the Han Dynasty to the Eighteenth Century. Pauline Simmons, Assistant Curator, Department of Far Eastern Art, The Metropolitan Museum of Art.

An illustrated study of weaves and designs based on the Han and T'ang dynasty fragments found by Stein, Von Le Coq, and Kozlov, and on representative examples from subsequent periods; also a brief discussion of the influence of Chinese textile patterns on the textile designs of the West.

27—New Light on Persian Art. Dr. Arthur Upham Pope, Director, American Institute for Persian Art and Archaeology.

A report on the 1939 expedition of the Architectural Survey of the American Institute for Iranian Art and Archaeology and on the Second Holmes Expedition to Luristan of the American Institute, and a discussion of important objects that have recently entered various collections.

COURSE OF THREE LECTURES ON PRINTS, MARCH 5, 12, and 19

MARCH

5—The Etched Work of Whistler. Fritz Roy Carrington, New York.

Mr. Carrington, an authority on prints, has devoted special study to the work of Whistler.

HOURS OF OPENING

THE ART INSTITUTE is open from 9:00 A.M. to 5:00 P.M., Monday through Saturday, and from 12:00 Noon to 5:00 P.M., Sunday, and legal holidays. Free days: Wednesday, Saturday, Sunday, and legal holidays. A fee of 25 cents is charged for admission on all other days. Members, students bearing special cards, and children under fourteen years of age are admitted free at all times.

The Ryerson and Burnham Libraries are open the same hours during the week as the Institute, but are closed on Sundays. The Libraries are open from 6 to 9:30 P.M. on Monday, Wednesday, and Friday evenings during the school year.

For information, call Central 7080.

EXHIBITIONS

October 3-March 4—Portraiture in Prints from The Clarence Buckingham Collection.
Galleries 17 and 18A.

Selections from the time of Dürer to that of Whistler with special emphasis on the work of Van Dyck and Rembrandt.

January 1-June 1—Selections from The Leonora Hall Gurley Memorial Collection of Drawings. *Gallery 16.*
Examples dating from the sixteenth to the nineteenth century.

February 1-February 29—The Masterpiece of the Month: Portrait of George Washington, by Edward Savage (American, 1761-1817). Gift of Catherine Colvin.
Gallery 5A.

A splendid portrait finished in London in 1793 from studies made from life in 1790.

February 1-March 3—Picasso—Forty Years of His Art. *Galleries G51-G61.*
A retrospective of the work of this fecund and versatile genius arranged in collaboration with the Museum of Modern Art, New York.

February 1-March 15—The Surviving Works of Sharaku. Lent by American Museums and Private Collectors. *Galleries 25, 52, and 53.*

Supreme impressions of all of Sharaku's prints in the United States are here assembled for the first time.

February 1-March 18—Understanding Picasso—A Study of His Styles and Development. *Gallery of Art Interpretation.*
With photographs and explanatory labels to help the public enjoy the Picasso exhibition.

February 3-March 30—Japanese Prints: Portraits of Actors and Famous Beauties by Various Artists from The Clarence Buckingham Collection. *Gallery H5.*
Of special interest in conjunction with the Sharaku exhibition.

February 7-May 28—Prints and Drawings with Architectural Interest. *Gallery 12.*
Buildings, fanciful and historical, from the fifteenth century down to the present.

February 7-May 28—Italian Baroque Prints. *Gallery 13.*
Including recent accessions in this field.

February 7-May 28—Etchings and Wood Engravings by Auguste Lepère. *Gallery 14.*
Views of Paris and the French countryside.

RESTAURANT

The Fountain, which serves beverages and light lunches, is open from 9:00 to 4:45 o'clock every day except Sunday. The Cafeteria is open every day except Sunday from 11:00 to 4:45 o'clock. Arrangements for parties and luncheons may be made with Miss Aultman, Manager of the Restaurant. Members have 10% discount on ticket books.

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